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Floristic Metaphor in French and Tatar Literary Texts

Metáfora florística en textos literarios franceses y tártaros

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RESUMEN

Este estudio está dedicado a las unidades florísticas del idioma francés y tártaro, que sufrieron una transformación metafórica en el discurso artístico. El objetivo del estudio es determinar las direcciones más significativas de la transferencia metafórica, para identificar lo común y único en el proceso de metaforización en lenguajes de diferente estructura. Los objetos de estudio fueron florónimos: nombres de plantas en francés y tártaro, merónimos, nombres de partes de una planta, así como unidades léxicas que indican la etapa de desarrollo de la planta. Los resultados del trabajo pueden aplicarse en estudios de lexicografía, estudios de traducción y teoría del lenguaje.

Palabras clave: Concepto, discurso artístico, floronimo, imagen florística, merónimo.

ABSTRACT

This study is devoted to the floristic units of the french and tatar language, which underwent a metaphorical transformation in artistic discourse. The aim of the study is to determine the most significant directions of metaphorical transfer, to identify the common and unique in the process of metaphorization in languages of different structure. The objects of study were floronyms - names of plants in French and Tatar languages, meronyms - names of parts of a plant, as well as lexical units indicating the stage of plant development. The results of the work can be applied in studies of lexicography, translation studies and language theory.

Keywords: Artistic discourse, concept, floristic image, floronym, meronym.

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INTRODUCTION

Conceptualization, i.e. the division of the world, the creation of a holistic picture of it, has common and specific features in national languages and cultures. The metaphor appears as a way of knowing the surrounding reality, the basis for creating a picture of the world (Arutyunova: 1990). Interest in the study of a plant vocabulary is explained by the variety of signs underlying its metaphorization, as well as its special axiological status because plants serve the basic human needs for nutrition and protection from harmful environmental factors. A structured fragment of knowledge about the world, a summary idea of the sphere of existence of an ethnos lies at the basis of further metaphorical transformations (Nikitin: 2004). In the literary text, the ethnocultural marking of plant images (Gafiyatova et al.: 2016, Sibgaeva et al.: 2015) is enriched by the author's worldview. However, national concepts are the core of the concepts here and largely determine the direction of metaphorical transfer. Thus, in this study, two lines of analysis are carried out: firstly, a comparison of an individual author's metaphor with a linguistic metaphor recorded in dictionaries, and secondly, a comparison of the mechanisms of metaphorical transfer in the national worldviews of French and Tatar ethnic groups. Artistic conceptualization of the world is complemented by logical and semantic transformations, including not only a metaphor but also an epithet, personification, hyperbole, etc. (Tadzhibaeva: 2010).

The study was based on citations from works of fiction of the 19th–20th centuries by the following authors: Guillaume Apollinaire, Honoré de Balzac, Theodore de Banville, Hervé Bazin, Georges Bernanos, Jean Richard Bloch, René Boylesve, André Breton, Louis-Ferdinand Céline, Albert Camus, Anatole France, André Gide, Roger Martin du Gard, Jean Giono, Julien Gracq, Jean Guéhenno, Félicité Robert de Lamennais, Antoine de Saint-Exupéry, Jean-Paul Sartre, Hippolyte Taine, Paul Verlaine, Emile Zola; A. Alish, G. Golymbay, N. Isunbut, G. Kutui, T. Minnullin, R. Mukhamadiev, K. Tinchurin, F. Yakhin.

METHODS

In the course of the work, a study of the lexical and semantic group of the French and Tatar languages floronyms was conducted, using the method of comparative analysis, which implies comparing fragments of the conceptual picture of the world of ethnic groups; a contextual analysis method combining the study of a national and individual author's picture of the world.

RESULTS

During the study, the following areas of the semantic shift were identified:

1) A plant is a person's appearance.

In the material we studied, the following phytonyms are used in metaphorical meaning: in French - clématite, jasmin, lillet, coquelicot, avoine, chiendent, liane, roseau, asperge; in Tatar - shomyrt, karlygan, chiya, kənbagysh, Arysh, tal, talchybyk.

The main mechanism of metaphorization in both languages is the similarity in color and shape. Phytonyms can, for example, convey eye color: "ses yeux divins de clématite" (Verlaine); "Shomyrt Kara Kozle" (F. Yakhin); skin tone: "teint de jasmin" (Zola); hair color "ses cheveux d'avoine" (Breton); "Sary kənbagysh" (F. Yakhin), "souple comme une liane" (Banville), "talchybyktay bile" (F. Yakhin).

In the French art discourse, the phytonyms narcisse, aubépine can convey the fragility, tenderness, beauty of a woman: "des aubépines miraculeusement fleuries" (Zola). The symbols of female beauty in Tatar literature are alma (apple), gel chəchək (rose): "Alma kebek kyz" (T. Minnullin); "- And minem gel chəchəgem!..." (F. Yakhin).

2) Plant - the time of life, age, time.

In this meaning in French phytonyms *primevère*, *pavot*, in the Tatar language - *alma*, *almagach*, *shomyrt*, *chiya*, *mək* are used.

The phytonym *primrose* (*primevère*) indicates the beginning of something, spring, youth, for example. "Le *primevère* de l'amour" (Balzac), while *poppy* (*pavot*) is a symbol of death, the end, the transition to non-existence.

In the Tatar linguistic culture, phytonyms such as, for example, *alma*, *almagach* (apple, apple tree) are used to denote youth. The ripe season of human life is transmitted by the images of fruit ripening, harvesting, reaping, therefore phytonyms such as *arysh* (*rye*), *boday* (wheat), *alma* (apple), *chiya* (cherry) are used. A symbol of the transience of human life for the carriers of the Tatar culture is the *snowdrop* (*umyrzaya*): "Kaz alda *yskən umyrzaya* / *Əkrən səyli ȳtkänne kȳñeldə*" (N. Isənbət).

3) A plant as a symbol of human feelings (Gulomovna: 2020).

The feeling of love in French art discourse is conceptualized with the help of phytonyms *lierre*, *liane*: "*lierre qui meurt où il s'attache*" (France).

Liane (*лиана*) conveys a feeling of strong attachment to a person or thing, obsession or passion: "*sa pensée-liane*" (Gide).

Poetic symbols of sadness, melancholy are *anémone* (anemone) et *ancolie* (catchment): "*L'anémone et l'ancolie* / *Ont poussé dans le jardin* / *Où dort la mélancolie* / *Entre l'amour et le dédain*" (G. Apollinaire). The following phytonyms have a negative connotation in French: *ortie*, *chardon*, *chiendent*. *Ortie* (nettle) is associated with irritation and aversion: "*vos paroles d'ortie*" (Giono), *chardon* (thistle) - with depressing anxiety, concern: "*comme s'il eût été assis sur des chardons*" (R. Martin du Gard), *chiendent* (wheatgrass) denotes difficulty, causing annoyance: "*vous vous rendez compte du chiendent?*" (Sartre).

The following plant images were found in the Tatar language, which serves to denote human emotions: *almagach*, *gəl chəchək*, *usak*, *imən* (Ledin & Machin: 2020).

Almagach (the apple tree) is a symbol of happy love: "*Egetneñ məhəbbət almagachy da chəchək atyp, tizdən jimeshlənəse...*" ("Even if a young man does not receive love, it will blossom and bear fruit soon ...") (F. Yahin). Happy married couples are compared to roses: "*gəl chəchəkləredəy par*" ("a couple like flowers") (F. Yahin).

Usak (aspens), as in many other cultures, serves to denote fear: "...*usak yafraklary kebek kaltyranulary*" ("... trembling like the leaves of the aspens") (F. Yahin). The phytonym *oak* (oak) is used to express surprise: "*chikləvekle imən agachy kebek gərseldəp kilep təsheme...*" (F. Yahin).

4). A plant is a national symbol, an image of the native land (Sibgatullina: 2020).

Names of plants can become poetic symbols of any locality, region (Sadykova & Mingazova: 2020).

In French, the following phytonyms are used in this meaning - *ajonc* and *bruyère*: "*La Bretagne prodiguait alors ses séductions pauvres, ... les ajoncs, les bruyères croissaient en foule sur les landes ...*" (J. Gracq).

In the Tatar language, they appear as symbols of the native land *miləsh*, *kaen*, *tal*, *tirək*, *narat*, *imən*: "...*tugan yaklarynнан, ануң miləshlərenнән, kaennarynнан, tirəklərenнән, chishmələrenнән ... aerylyp yashərgə məjbur*" (F. Yahin).

5). The plant is a colour designation.

Phytonyms are used to denote shades of colour in accordance with the ideas of the carriers of a particular culture (Aleksandrova: 2020).

In French, these are the following phytonyms: *pomme*, *lilas*, *olive*, *asperge*, *anis*, *amarante*, *lavande*, *myosotis*, *pervenche*, *réséda* (*rezeda*), *coquelicot* (*poppy*).

DISCUSSION

In some cases, phytonym-colour designation acquires new shades of meaning, in particular phytonyms *réséda*, *coquelicot* may acquire the extensive meaning of "military uniform", "army", "state", e.g. "les couleurs de nos nations, ... le kaki, le *réséda*" (Guéhenno). Also, by the colour of their military uniforms, cornflowers were called the new recruits of the First World War, cornflowers (*bleuet*), which was reflected in poetry and fiction. Subsequently, *bleuet* (cornflower) takes on a broader meaning and becomes a symbol of war veterans, respect for the memory of the victims.

The following directions of transfer are more characteristic of the French language:

1) A plant is a person's character

In the following examples, plant names are used to indicate kindness, warmth: "des cœurs simples comme des *coquelicots*" (Giono); vanity, coldness: "cressons! De quoi que vous êtes pas contents?" (Céline).

2) A plant is a subject of religious worship; sacred symbol.

The following phytonyms acquire the spiritual and sacral aspect of meaning: *églantier*, *romarin*, *myrte*.

The phytonyms *romarin* (rosemary) and *myrte* (myrtle) become symbols of the pagan culture, as they were used in pagan rites: "lares, couronnés de myrte et de romarin" (A. France). The sacred qualities in Greek-Latin, Celtic mythology were attributed to the oak (*chêne*), the heads of the winners also crowned the oak wreath: "le front ceint d'une Couronne de chêne, le corps enveloppé d'une vieille lévite Verte à collet d'hermine" (A. France). Rosehip is one of the symbols of Catholic spiritual culture; in painting and sculpture, it is often depicted at the feet of the Virgin Mary: "Des Pieds adorablement nus, foulant l'*églantier* mystique" (Zola). Metaphorical reinterpretation also applies to meronyms (parts of plants) - in French - *racine*, grain, fruit, fleur, in Tatar - *tamyр*, *orlyk*, *jimesh*, *chəchək*, *gəl*, *yafрак*. The metaphorical transformations are based on orientational metaphors (Lakoff: 1993) - bottom (roots) and top (flowers, fruits), as well as a causal relationship - grain, root and fruit (Farris: 2020).

So, for example, the meronym *Racine* (root) can indicate the root cause, source: "la *Racine* des causes diverse de ma défaite" (A. de Saint-Exupéry). In the Tatar language is the order of things, the usual way of life. The metaphorical rethinking of the meronym grain (seed, grain) is primarily associated with allusions to the biblical parable of wheat grains: "... laissez croître ensemble jusqu'à la moisson le bon et le mauvais grain" (F. Lamennais). The lexeme *orlyk* (seed) in the Tatar language serves to designate such concepts as family, clan, dynasty: "Yerak babalary ... ahshy tufракка təshkən orlyk idelərme" (F. Yakhin). The meronym fruit denotes the result of efforts, the work "le fruit des réflexions" (H. De Balzac). Broadly, the fruit token assumes the meaning of "maturity", "completeness" (Sherwani & Dizayi: 2020).

The metaphorical use of the meronym fruit (fruit) is noted in such phrases as fruit sec (dry fruit), fruit défendu (forbidden fruit), fruit vert (green fruit). The expression fruit sec (dry fruit) has a pejorative connotation of meaning and translates as "a person who did not live up to his expectations, failed to cope with any difficult task." Compare, e.g. "... c'est un fruit sec, pauvre en esprit et en cœur" (A. Camus). Fruit vert (green fruit) - young man starting his life's journey (Volkova et al.: 2018).

The phrase fruit défendu, dating back to biblical symbolism, is found in many languages. Compare in French, e.g.: "en leur inspirant le désir du fruit défendu" (R. Boylesve).

Meronym *жimesh* (fruit) has a number of rethought meanings with a bright, positive connotation (Galieva & Galiullina: 2015). Firstly, it is a physically handsome young man or girl. This value is further strengthened by the expression *пешкән жimesh* (ripe fruit). Secondly, it is the result of labour, well-done work, a work of art: "... mondy shigyр жimeshlənnən mīləтne syly-hərməтle یتər ide" (F. Yakhin). Thirdly, it is luck, happiness, prosperity, the gift of fortune: "... bəkhət жimeshen əzep tatyrsyң syman" (F. Yakhin).

Meronym fleur (flower) has various shades of meaning in the French language: beauty, youth, tenderness, fragility. It is also a beautiful era, a heyday preceding a period of decline: “Dans la fleur de sa virilité” (R. Rolland), and also the best part of something: “la fleur des élus” (H. Bazin).

Another meaning of this token is “result”, “consequence”: “L’art lui-même, cette fleur délicate jaillie des profondeurs communes à tous les hommes” (J.-R. Bloch).

On the whole, a positive metaphorical meaning is supplemented by a sevenfold hidden danger, withholding the true nature of things, the following shades of meaning become additional shades: danger, deceitfulness, illusory, unreliable (DeBerry & Perry: 2015).

A flower (chəchək) in the Tatar language is a metaphor for youth, the beginning of life, young hopes (Mingazova Raushaniya et al.: 2019): “уаңа гына күзен ачкан иртәнге чəчəк” (F. Yakhin). In Tatar linguistic culture, this meronym also conveys such shades of meaning as tenderness, fragility, innocence, naivety, and insecurity.

It should also be noted cases of metaphorization of verb names, such as chəchək atu / to flourish, жəmeshлəny / to bear fruit: “Егетнең мəhəbbət алмагачы да чəчəк атып, тиздən жəmeshлənəсе...” (Ф. Яхин). In this example, rethought verb names help uncover the first love feeling of young characters (Moreira-Muñoz: 2007).

Meronym gəl (flower, flowering plant) has positive imagery in the Tatar language, indicating happiness and prosperity (Mamaeva et al.: 2017). In combination, asyl gəl means an outstanding personality, a person who has some bright talents: “Bu bala dənyanyң bashka ber də kabatlamas asyl gəle bulgan” (F. Yakhin). Yafraq (leaf) is a symbol of loneliness, longing, and fear: “... yalgyz yafraqnyң jil irkenə birelyennən һəт shunyң belən alda kəznəң də kiləse barlygyn iskərtү kebek” (F. Yakhin). Among the lexical units corresponding to the life cycle of plants undergoing metaphorical transformations, we note the following: pousse (plant growth, harvest) in French, үsentə (sprout) in the Tatar language. The lexeme pousse denotes the origin, appearance of a phenomenon, innovation, development trend: “une religion de seconde pousse” (H. Taine). In the Tatar language, the lexeme үsentə refers to the revival of a previously existing but disappearing phenomenon, renewal, innovation: “yash үsentelərneң күтəreləp kilgənnəre күrenə” (F. Yakhin).

CONCLUSION

Thus, the following productive directions of metaphorical transfer were identified that are common for the French and Tatar languages: plant as a description of the appearance of a person, plant as the emotional sphere of a person, plant as the colour designation. To a greater extent, such directions of transfer are inherent in the French language: a plant as a description of a person's character traits, a plant as an object of worship. In the Tatar language in the studied material, a fairly large number of examples of plant transfer were found, i.e. time, era. As for meronyms, in addition to traditional spatial metaphors and metaphors that reflect causal relationships, the bright, positive imagery of such lexemes in the Tatar language should be noted, where they serve to reveal such concepts as “beauty”, “happiness”, “love”. A specific feature is the use of meronyms in the meaning of “time span”, “period”.

The floristic metaphor, representing a fragment of the national picture of the world, allows a deeper understanding of the worldview of the ethnos. Therefore, it is of considerable interest for study. The metaphorical formations revealed by us expand the existing lexicographic description of the studied linguistic material, representing, in most cases the author's superstructure over the existing concept in the language, the usual linguistic metaphor. Such studies make it possible to trace the further development of metaphorical concepts, deepen existing knowledge about the national picture of the world, and provide significant material for further research (McCarren: 2020).

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